fluted at some future period. Such examples are found at Eleusis, Rhamnus,* and Thoricus in Attica, at Ægesta and Selinus in Sicily, and at the temple of Apollo at Delos; and it may be confidently asserted that no column can be mentioned, belonging to a Greek temple, which is not either fluted throughout its whole height, as usually seen, or prepared for the process, as the exceptions declare. The columns at Ægesta are the only instances which at first sight may appear not to come within the full meaning of these remarks, but the peculiar arrangement of their shafts seems to point to some future adornment.

"The refined Athenians had so exalted an idea of the beauty and grandeur of their columns, that no private citizen was allowed to decorate his abode with these distinguished members of their orders which were consecrated by them to the exclusive ornament of their grandest and most sacred edifices." (Bardwell.) Some modern writers, among them Sir William Chambers and Le Clerc, who have a decided leaning to the Roman school, lament the omission of a base to a Grecian Doric column; the latter writer believes that "the ancients had not yet thought of employing bases, or that they omitted them in order to leave the pavement clear, and that had the columns been made with bases, the passages between them would have been extremely narrow and inconvenient." Sir W. Chambers had, with all his undoubted skill and genius, but little veneration for, or even acquaintance with, Grecian art, for he says—"None of the few things now existing in Greece, though so pompously described, seem to deserve notice either for dimension, grandeur of style, rich fancy, or elegant taste of design; nor do they seem calculated to throw new light upon the art, or to contribute towards its advancement; not even those erected by Pericles or Alexander, while the Grecian arts flourished most, neither the famous lantern of Demosthenes, nor the more famous Parthenon, which, though not so considerable as the church of St. Martin, in St. Martin's-lane, had for its architects Phidias, Callierates, and Ictinus, was the boast of Athens, and excited the envy and murmurs of all Greece." Yet the Parthenon exceeds the church by 65 feet in length, 20 feet in breadth, and has 42 more columns, those of the church being 3 feet 4 inches in diameter, whilst in the Greek temple they are 6 feet 1 inch.

Mr. T. L. Donaldson claims the merit of being the first to notice that some of the columns of temples are not placed quite perpendicularly. "The axis of the columns of the Parthenon, both on the flanks and on the fronts, as well as those of the temple in Ægina, and of Concord at Agrigentum, have a considerable inclination inwards (a circumstance I am not aware to have been before noticed), though not to such a degree as required by Vitruvius, and not confined, as he directs, to the columns of the peristyles only." (Vol. IV. Stuart's Athens.) Vitruvius thus directed: "The bases being thus completed, we are to raise the columns on them. Those of the pronaos and posticum are to be kept with their axes perpendicular, the angular ones excepted, which, as well as those on the flanks right and left, are to be so placed that their interior faces towards the cella be perpendicular. The exterior faces will diminish upwards as above mentioned. Thus the diminution will give a pleasing effect to the temple." (Gwil.'s Vitruvius, b. 3, c. 3.)

Mr. Jenkins (also in the fourth volume of Stuart's Athens) adds to the examples named by Mr. Donaldson, the temple of Theseus, the Erechtheum, the Choragic monument of Lysicrates, &c., as instances in which the Vitruvian precept was in some measure corroborated.

In Mr. Bartholomew's "Essay on the Decline of Science in Architecture, &c.," the same point is thus scientifically explained. "The ancients, knowing how much more secure were their fabrics when made to settle together and consolidate by their own gravity, set the lateral columns of their temples with their axes falling towards the cella, so that the inner faces of the shafts of the columns should be perpendicular, and the outer faces of them receding the whole quantity of columnar diminution in order to afford to the building a more solid, pyramidal, and graceful appearance: and by this shrewd device they rendered the avenues between the side walls and the colonnades of their temples no wider next the soffits of the architraves than down upon the pavement; and it is not improbable that the preservation of this symmetry led to the omission of the inner columns of the ancient pseudodipteral temples; whereas the moderns, in general, not attending to this dynamic and optical nicety in architecture, so set their columns that when we walk down a modern colonnade, we cannot divest ourselves of the idea that the axes of all the columns are falling outwards: and, indeed, accurate admeasurement would often find this to be no illusion, since the work, not erected so as to fall together, will, in general, with the slightest inevitable settlement, expand at its upper part." (Part I., c. 31, 453.)

The Greek word usually employed for column is στυλος, *stylos*, which is found connected with other words, as peristyle, from περι, about, used when a building is set *about* with columns; epistyle, from επι, upon, for the architrave, which rests *upon* the columns; stylobate, which signifies a base *under* columns, &c. The arrangement of porticos, as to the number of columns and distances between them, is also expressed by words compounded of στυλος, and others, which will be explained in due course. Mr. Hosking considers that "the word style would be more correct than order, as it would indicate the column as the feature referred to, without conveying the idea of fixed rules." The word used in Homer, κιων, κιονες, *kiones*, may be rendered as meaning lofty posts, or pillars, rather than columns of a cylindrical plan, which formed no part of the exterior of the Homeric palaces.

G. R. F.

* At Rhamnus the columns of the pronaos are actually fluted throughout the length of the shaft in front.

THE NATURE OF DESIGN.

A Paper read at the meetings of the Decorative Art Society, March 13th and 27th.

BY MR. CRABB, V.P., MEMBER OF THE INSTITUTE OF FINE ARTS.

A CORRECT understanding of the nature of design being essential to the proceedings of our society, I have attempted in the paper of this evening a short notice of its origin and progress, the resulting benefits and present position, upon the continent and in England. The general tenor is a broad consideration of the subject; details and critical notices of the distinct styles of ornament, and upon outline, colour, teaching for design, and other leading points being intended to occupy separate papers. These will constitute an important portion of the advantages of this society; although I cannot disguise from myself, that the free communication of valuable practical information (extensively known but to few of us) must necessarily depend upon contingencies yet to be developed. We are proposing to collect, classify, and diffuse information, that long since ought to have been publicly given through the Government School of Design, and to what extent we can privately afford to make our experience known is uncertain.

The term *design* admits of various explanations, according to the nature of its intended purpose; the most concise and specific meaning is *delineation of objects* through the acquired medium of geometry, optics, and colour. A knowledge of these may be possessed, and the faculty of delineation exist, without any creative power of mind, and therefore the real and true meaning of the word is discovered when to these capabilities is added the genius of originating; embodying such combinations as have not been previously known, and are capable of amalgamation under the admitted governing laws of nature and of taste. This power is found to result from a careful study of nature, and an accumulation of the sound principles and excellencies of our great predecessors in art; producing in combination new arrangements and beauties, in proportion to the originality of conception and power of invention in the artist. Manufacturing design requires different modes of treatment, that it may accord with the nature of the material to receive embellishment; but the laws or great principles are known to be unchangeable; thus a silk damask or an iron railing may be designed from the same given quantities of proportion. A division under the heads of outline, light and shade, and colour, will enable us to make a classification for its distinctive application to weaving, printing, wood, metals, and other great branches of trade; each requiring special instruction to produce successful design. Fitness of purpose is another essential, and doubles the value of the art; nowhere can we so perfectly study this portion of design as throughout the works of nature, where it is discovered in unity with embellished elegance of form and wisdom of application.

The human figure is a beautiful illustration of the possibility of combining great mechanical power with the most graceful contour and action; the general design affords extensive varied power of motion,—the detail shews the most profound skill in adapting the form of each bone to its respective office,—the provision of pro and antagonist muscles, their form, insertion, and beautiful mechanical action, discover a profound design, and the disposition of each part being considered with relation to the production of a perfect whole, we have the upright and commanding figure of mankind, capable of exhibiting the athletic muscular massiveness of a Hercules or the feminine loveliness of a Venus. The animal creation is replete with graceful beauty, subject to fitness of purpose. The horse and his numerous varieties present noble examples. What majesty is exhibited in the lion! ponderous limbs, breadth of shoulders, clothed with a magnificent mane, thin flanks, and enormous muscular strength. Opposed to this king of the forests we find the lightly moulded, elegant gazelle, whose pace is on the wind, and

"Who glads one by its fond blue eye.'

In the vegetable world no grace of form, no colouring is wanting; the most studied productions of man are as nothing compared with the resulting effects of a gorgeously varied tropical vegetation: through all the striking varieties of the stately palm and small-leaved cedar, to bowers of citron and acacia, with colouring and contrasts, frequently displayed upon a gigantic leafage, instructing, but defying the humble imitative art of man; from the most delicate hue of green, warm or cool, to those of intense depth, mingled with bright scarlets, deep crimsons, and a profusion of brilliant and secondary colouring, blending into repose with the tertiaries. Imagine for one moment a woody scene under the dazzling tropical sun, with all its curious varieties of shape in tree and foliage, the jungle half choked by tall grass and knotted reeds; then picture the gay and glittering plumage of the birds, from pale amber to deep golden yellows, rich purples, russets, the finest reds and glistening blues! what a study for the decorative colourist! 'Tis thus nature teaches the principles upon which her sister art should found the theories of her charming imitations. Unpossessed as we are of tropical advantages, let us endeavour to appreciate the value of those we enjoy. The horticulturist presents the choicest flowers of every clime, and the botanical garden will give us some idea of the palm and olive; we have the acacia, the stately chestnut, the mountain ash, with its peculiar leafage and clustered bright scarlet berries; our fields, our hedgerows, and the varieties of trees common amongst us, afford materials for studying portions of design in a way that may be rendered most profitable and most agreeable. Many a common plant presents a diminishing elegance, a graceful flow of line, colouring, and hints of much value; the fine-shaped leaves in this class are replete with instruction; exquisite tints are often seen on the withering moss-rose leaf; the whole science of colouring is there exemplified; yellow, a primary, continued through the russets to the primary red, often very brilliant. Who, that has viewed the rich hues of autumnal colouring, but must feel the varied tones to be a source of admiration? and how much more so when he can deduce the whole apparently endless variety from three simple original colours? But apart from other considerations, there is scarcely any ornamental production in which some object from the vegetable world is not introduced, and for correct delineation we ought therefore to be intimate with its original source and habits. The trees about bursting into bloom will afford delightful examples: render them therefore useful to yourselves by making notes of your observations; there will be the deep pink of the almond, the delicate hue of the clustered apple blossom, and the pyramidical flower of the chestnut, a fine mellow white, of peculiar crisp-like character, relieved and inspirited by a dash of crimson.

(*To be continued.*)

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